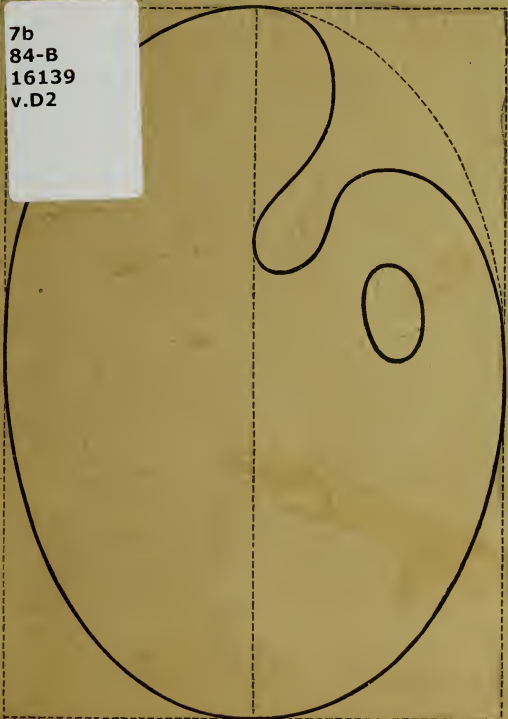


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**OBJECTS
WITH CURVED LINES**

IN FOUR BOOKS (C1, C2, D1, D2).

PRICE TWOPENCE.

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FLOWERS IN OUTLINE.

INTRODUCTORY REMARKS.

FLOWERS, "earth-stars," as an old poet calls them, are in themselves so beautiful that to say anything to commend their study seems almost as superfluous as to paint the lily, or to gild refined gold. It may, however, happen that some, under whose eyes these lines may fall, from the matter never having been brought under their notice, or owing to a town life or other hindering cause, have not hitherto fully appreciated these natural beauties, or have failed to see in them any practical bearing for themselves. To such we venture to address ourselves, hoping to demonstrate to them that in the study of our subject they may gain both enjoyment and profit. A loving appreciation of nature has in all ages characterised the noblest minds. We might fill many pages with proof after proof of this; we will, however, remembering the limited space at our disposal, confine ourselves to a few illustrations. Thus David, the ruler of a great people, a man surrounded by the pomp and cares of royalty, exclaims, "I meditate on all Thy works, I muse on the work of Thy hands." Chaucer's quaint English verse abounds with further examples, as, for instance—

"Hearkeneth these blisful briddes how they syngre,
And seth the freische flowers how they springe :
Ful is myn hert of revel and solas."

Bacon, in his "Essay on Gardens," says that "God first planted a garden," and exclaims that "indeed it is the purest of human pleasures;" while, for condensation of appreciation of natural beauty, we know of few finer examples in our literature than we find in the following four lines from Arnold, each line presenting some charming phase of the country life—

"In the sweet Spring days,
With whitening hedges and uncrumpling fern,
And blue-bells trembling by the forest ways,
And scent of hay new-mown."

We might, in the same way, give extracts from the writings of Spencer, Herrick, Drayton, Gray, Cowper, Milton, Wordsworth, and many others, but we refrain, as enough has been brought forward, we think, to prove our proposition.

There is, perhaps, no more effectual way of entering into the beauty of any natural object than by drawing it. Many features which were passed over in the first cursory view are impressed upon the eye when a represent-

ation is attempted, and the uses and history of many of the parts become more obvious when they are studied with a view to their delineation. Hence we would advance the statement, based on experience, that whatever interest we may feel in any natural form becomes intensified upon making a drawing of it. And this we may add, for the encouragement of beginners, is to a very great extent a feeling produced independently of the merit of our own work; indeed the imperfection of our own handiwork is often a foil, setting forth still more obviously to us the perfect beauty of the object we have attempted to represent.

A further great gain, resulting from the study of any of the works of nature, is felt in the interest that can thus be evolved from what else might seem a dull and profitless walk, since there is no time of the year when the young naturalist may not find objects of interest and study. The tender buds of Spring, its opening flowers, the full splendour of Summer, and the rich tints of Autumn, as though the year, like the day, was waning to its close in a glory of crimson and gold, and the so-called dreary Winter, when the frost-laden branches, in all their characteristic ramification for each species, gleam like silver against the sky—all alike are capable of affording richest gratification.

The variety met with in nature is a feature that will well repay consideration. Not only does each species of plant differ from all other plants—a buttercup never being by any chance to be mistaken for a thistle—but every single plant has an individuality of its own; so that we do not, for instance, find two oak trees alike: for, while we find fixed arrangements of some parts, we also find continuous variation of all the subordinate details. We see this principle of variation very clearly if we take any large family of allied plants, as, for example, the pea tribe, all at a cursory glance very much alike, and yet on investigation how different in reality. In one—the rough-podded yellow vetch—the flowers are stalkless, and occur singly at intervals up the stem; in another—the field trefoil—they grow in a dense head. In the white clover, the leaves are composed of three rounded leaflets, like the heraldic shamrock; in the grass-leaved vetchling they are long and thin; while the tufted vetch has tendrils, and the trefoil has not. In the yellow vetchling the leaves are opposite to each other, and in the hop-trefoil they occur alternately. In the rest-harrow, the flowers are pink; in the broom they are deep yellow; in the creeping trefoil, white; in the lucerne, lilac. Some species have the flowers very large and conspicuous, others, again, are very small; in some the pods are of considerable size, in others diminutive; some of the species



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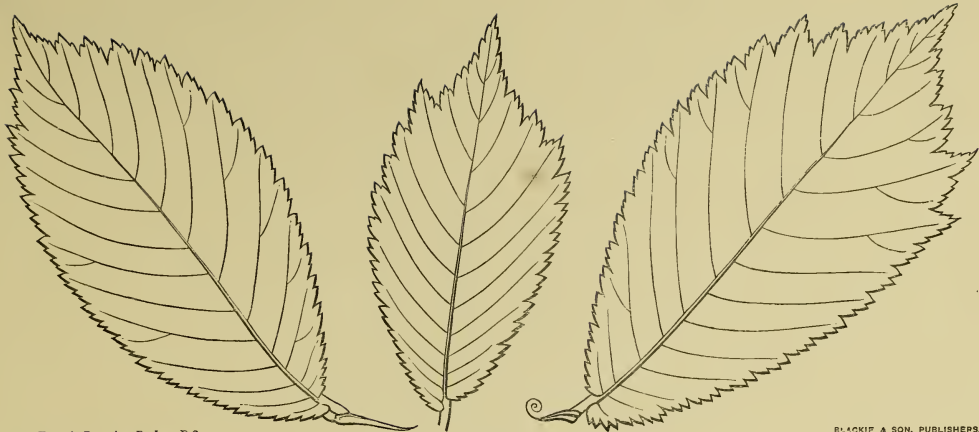


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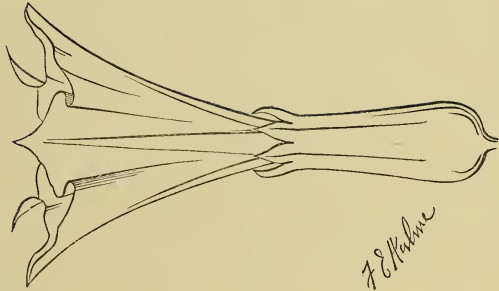
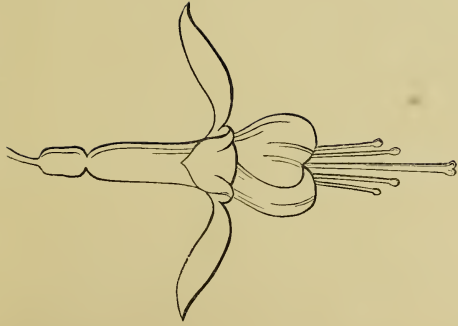


LAUREL.



F. C. Hulme

ARUM.

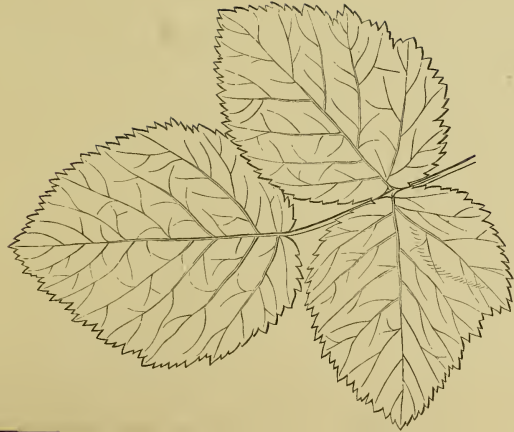


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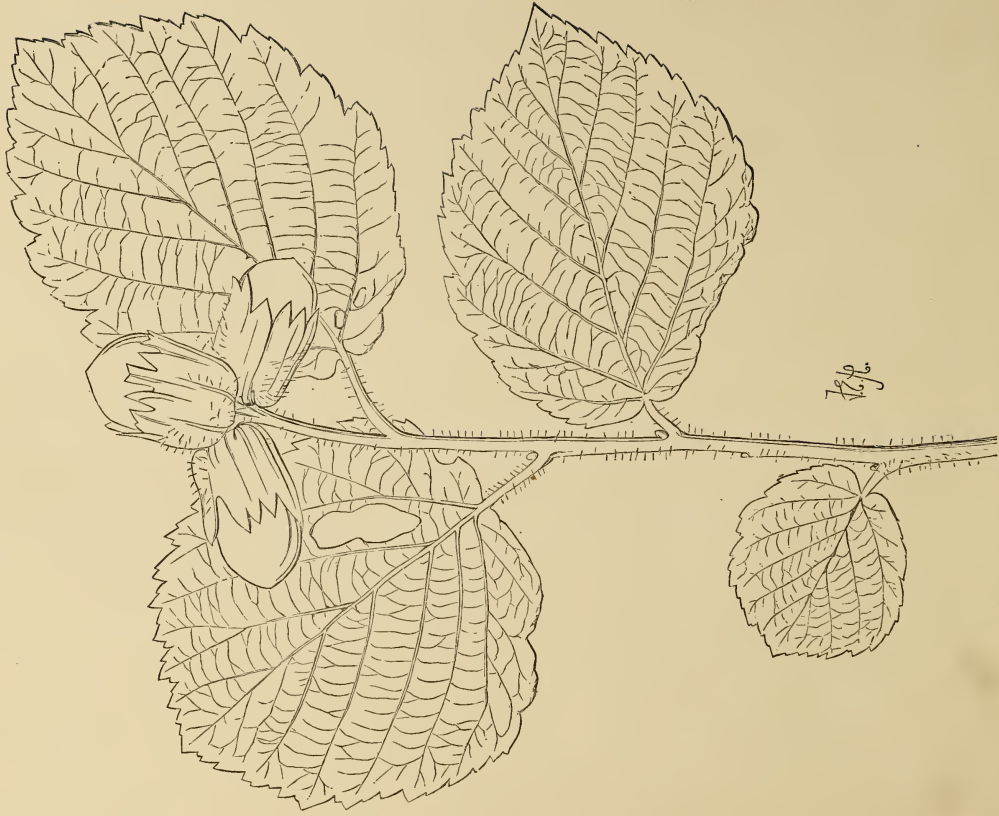
FUCHSIA—THORN APPLE.



SYCAMORE.



BRAMBLE.



HAZEL.—Drawn by F. E. HOLME.



OAK.



HOP.



CROWN IMPERIAL.

VERE FOSTER'S DRAWING COPY-BOOKS. FLOWERS IN OUTLINE—Continued.

twine round other plants, others grow erect. We might to these add many other contrasting points, but enough, we think, has been already brought forward to illustrate the great variety of forms in this single family of plants, any one member of which, if shewn to any ordinary person, would probably be summarily dismissed all consideration with the comment, "Oh! it's a kind of pea, you know."

It may, perhaps, here be well to briefly define the terms "naturalism" and "conventionalism," as their meaning may not be apparent to all our readers.

Naturalism is the direct imitation of natural forms, the ambition of the designer being to make his work as much like the real thing as possible; while conventionalism, deriving its inspiration from nature, modifies the forms to suit the requirements of ornament. Naturalism is animal or vegetable form merely applied; conventionalism is nature adapted. "Ornamentation," to quote one of our greatest writers on art, "should be natural; that is to say, should in some degree express or adopt the beauty of natural objects; it does not hence follow that it should be an exact imitation of, or endeavour to supersede, God's works. It may consist only in a partial adoption of and compliance with the usual forms of natural things, without at all going to the point of imitation; and it is possible that the point of imitation may be closely reached by ornaments which, nevertheless, are entirely unfit for their place, and are the signs only of a degraded ambition and an ignorant dexterity. The question of the exact degree in which imitation should be attempted, under given circumstances, is one of the most subtle and difficult in the whole range of criticism."

Symbolism has largely entered from time to time into the art and feelings of mankind. It may be considered as a picture language; a something which may in itself be trivial, which, nevertheless, by education and association of ideas, stands as a memorial of something higher. Thus the Egyptians largely employed the lotus in their ornament and architecture as a symbol of fertility, and of the favour of the gods; since the lotus was a characteristic plant of the Nile, the river whose annual overflow brought rich stores of alluvium to the plains of Egypt. Thus, too, in Byzantine art, we find frequent recurrence of a peculiar three-leaved leaf symbolic of the Trinity. The vegetable kingdom has been largely drawn upon in this service. It would be tedious and inappropriate here to go into the subject at any length: we may, therefore, just mention, without further comment, the olive branch of reconciliation, the palm of the victor, the lily—symbol of the spotless life; the flowering grass, the withered blossom—emblems of the short estate of man, and the transience of all his glory; the heraldic rose, shamrock, and thistle, and the broom of the Plantagenets, as illustrations of our meaning.

In conclusion—the ultimate aim, we may assume, of the reader, is to attain to the power of representing Nature for himself, either for her own inherent beauty and interest, or as an assistance to him in the pursuit of

Art. We would, therefore, advise him very carefully to go through the great majority, at least, of these sheets, noting carefully any peculiarity of structure in the plant selected, and, if possible, having a piece of the real plant at his side to refer to. An outline drawing must be to some extent imperfect; it is well, therefore, to see what are the salient points to be observed, and how far, by a few lines, the maximum of possible truth may be attained. After some considerable practice at the present examples, Nature herself must be confronted. It will be well, as a beginning, to take a single large leaf of bold character and simple outline, as, for instance, laurel; when this has been fairly well drawn, try a spray with some two or three leaves on it. The student will now find himself in a difficulty; for, when drawing the single leaf, he placed it directly facing him, but where there are several leaves some of them at least will slant away from him at an angle—they will become what is technically called "foreshortened." In such a case, he must draw the mid-rib of the leaf with great care, and, where it is invisible, owing to a fold of the leaf or other cause, endeavour to understand its direction, and draw it faintly throughout its length. By thus drawing the central line first, he will be able to add more correctly the bounding lines of the leaf. Let him note very carefully any instances of this foreshortening in the present examples, and, while drawing them with great care, endeavour to understand the reason of every line. He may then put a natural leaf as nearly as possible in the same position as that in the copy, and endeavour to draw it. In any case, where a stem passes behind a leaf or flower, he must draw it faintly right through the object that hides it from view; this will prevent the broken look that is very often visible in the drawings of beginners, where the upper portion of the stem is drawn in such a way that it could not belong to the lower part. As a rule, veins show more distinctly on the under sides of leaves. The student will notice the tapering form of the stem; as it ascends it becomes smaller in diameter; wherever a leaf is given off, there is a sensible diminution in the size of the stem. Any lines, prickles, scars, or such-like, must be drawn carefully; they give truth and pleasant variety to the work.

The pupil must strive for a delicate precision; the beauty of a floral curve is often only to be obtained by patient care, and he must not be discouraged at early failures. Anything that is so easily done that success attends the very first endeavour is, as a rule, scarcely worth the doing. Bold work, so-called, should be avoided; the bold work of a beginner is a stumbling-block to himself, an abomination to others. By timely patience and perseverance a good foundation may be laid, and thus, by degrees, a knowledge of plant structure and power of hand will be gained. When these are acquired, any amount of freedom is permissible, as the work will be true so far as it goes; but, without these, boldness of work is the boldness of ignorance, and a bar to progress—for it is only

"By slow degrees to noble arts we rise."

F. E. HULME, F.L.S., &c.

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